CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 12, No. 11 TORONTO, MARCH 12, 1947 $2.00 Per Annum

Paramount Adds Six To Sked

Announcement Follows Sales Meetings In Queen City

Paramount Pictures will add six major productions to its 1946-47 releases in Canada due to the schedule of 18 new films and four reissues previously listed being considered insufficient to meet the demand for the balance of the year, according to an announcement by Gordon Lightstone, Canadian general manager. The statement followed a two-day special conference at the King Edward Hotel in Toronto, in which branch managers and salesmen from coast to coast participated.

In naming the 1946-47 schedule of 18 features and four reissues last October, Barney Balaban, president of Paramount, and Charles Reagan, vice-president in charge of distribution, stated

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Protests Against High US Content

Excessive American content of documentary-type short subjects shown in Canadian threatres drew vigorous criticism from Roly Young, the Toronto Globe and Mail's screen authority. This, with commentaries presenting the USA point of view, amounts

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Drive-In Project Dropped By B&F

Current building news reveals that a theatre will be erected in Parksville, BC, with work to start immediately, by the Arrowsmith branch of the Canadian Legion, and that one in the course of construction in Lewisville, NB, by Nathan Treller

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Private Preview Of 'Les Enfants'

The uncensored version of "Les Enfants du Paradis" was previewed in Ottawa by Count Jean de la Hauteclocque, French ambassador, for a select audience which in the main declared it to be entertaining and unobjectionable. It was shown in the embassy quarters before several hundred persons.

The showing was one of three apparently in answer to Quebec censors, who prevented its showing before students of the University of Montreal, an action which caused the ambassador to charge discourtesy to a representative of France.

Pathe Appointment

Harold Bonafield, associated with RKO Pathe News since 1931, has been named managing editor of that newsreel.

Ralph Clark Now PRC Sales Mgr.

Ralph H. Clark, a former Canadian district manager for Warner Brothers, has been appointed general sales manager of Producers Releasing Corporation, it was announced by Harry H. Thomas, president of the company. He succeeds Lloyd S. Lind,

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Labor Contracts For Exchanges

Labor contracts are being negotiated in Toronto by heads of the film exchanges and representatives of the Film Exchange Employees Union, Local B73, an IATSE affiliate. First to sign locally was Empire-Universal, which agreed to a 25 per cent in-

(Continued on Page 2)

To Ask Alteration In One-Man Suites

Ontario theatres will be asked to comply with the amended regulations of the Theatres and Cinematographs Act which apply to one-man projection suites. In changing the regulations to allow one-man booths in theatres seating less than 1,000, certain rules were laid down but the department hesitated to order extensive alterations because of the shortage of materials.

If structural changes are necessary in order to abide by the present regulations, plans in duplicate should be submitted to the office of W. D. McPhee, chief inspector of theatres.

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Betty Hutton's Next

Betty Hutton will star next in Elmer Rice's smash Broadway hit, "Dream Girl" at Paramount.

THE AMUSEMENT TAX

("A Stupid and Unjust Proposal" is the title of this wise editorial from the Peterborough Examiner.)

The City Council of Toronto has passed a resolution recommending to the Provincial Government that a provincial amusement tax be imposed, to provide revenue for welfare work and the care of indigent hospital patients. We are surprised that the Toronto City Council has nothing better to do than to advocate an unjust and stupid nuisance tax. The Dominion Government already imposes a 20 per cent amusement tax, and that is quite enough, if indeed it is not too much.

(Continued on Page 10)

Oscar Hanson Heads Picture Pioneers

President of the Canadian Picture Pioneers for the present term is Oscar R. Hanson, who took over that post from Leo M. Devaney following his choice by the eleven members of the board of directors elected at the sixth annual meeting in the King Edward Hotel, Toronto, last week. Jack Arthur was named vice-president, and Ray Lewis secretary-treasurer. George Beeston as auditor and David Ongley as legal counsel were once again named as associates of the board.

Those chosen as officers, along with Hanson, Arthur and Miss

(Continued on Page 2)

Film Title Changed

Columbia's "The Mating Call" will appear as "The Lady Knew How."

No News Here

Selznick Releasing Organization's features will be distributed physically in the USA by National Film Distributors, formed by the National Film Carriers Association to provide a new service, it has been announced by Neil Agnew, SRO prexy. No news of Selznick's plans for Canadian distribution have as yet been made public.

Hanson Head Of Pic Pioneers

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Lewis, were Devaney, Ben Cronk, the Hon. J. Earl Lawson, Clare Appel, Charlie Mavety, Jack Hunter, Joe Garbarino and Bill Reeves. The last four were added as part of the ruling which calls for four new members of the board each year. Those of last year's officers who finished in any of the last four positions gave way to new men who polled fewer votes than they.

Elections were held at the end of the all-day business session, after which a buffet supper was served in the Yellow Room, where Jimmy Goode entertained and 22 new members were added to the roster. New members of the Ontario district are—Col. John A. Cooper, Robert Higgins, Gordon Miller, Glenn Ireton, William Roy Mitchell, Fred A. Bromley, Sam Ulster, William Dineen, Leo J. Haag, David A. Crowe, Thomas Wildie Johnson, Archie Fraser, Albert Victor Witham, Lou Rosefield, Ralph Knights, William Travers, William George North, Victor R. Elliot, Sydney E. Thomas, Sr., George Albert Hodgkins, Michael J. Isman and Fred Winkle.

Dave Ongley and John Poole were presented with gifts for their services by Devaney, who also introduced the new officers during the evening. Ray Lewis conducted a raffle of prizes not called for at the recent Pioneers' ball and these brought $120 for the benevolent fund. Wires received from absent members were read.

During the evening the Pioneer reel was screened and it was followed by films of the Jess Willard-Jack Dempsey battle.

Page Named Mgr. Mono Vanc'r Office

Harry C. Page, veteran in the film industry, has been named manager of the Vancouver branch of Monogram Pictures of Canada, Limited, by Frank L. Vaughan, assistant general manager, who recently returned from an extensive business trip through the West. Page succeeds Joe Archer, who will devote his full time to Hanson 16 mm. Movies.

Page started with Warner Brothers as a poster clerk in 1930, transferring to United Artists a year later as booker, eventually advancing to the position of office manager. He joined the Royal Canadian Navy in 1942 and was discharged four years later with the rank of Lieutenant. He rejoined United Artists in his sales managership capacity but shortly after decided to go into business for himself.

Paramount Adds Six To Pic Schedule

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that the list was not necessarily final. It was proposed at the time to release as many more as the company could handle and the market could absorb. In January the USA quota was augmented by Balaban and Reagan in line with their previous statement.

With the greater part of the Canadian territory covered and the earlier films contracted, the increase will necessitate the complete going over of the Dominion field again by the salesmen.

Tentative list of the new films is "Desert Fury" in Technicolor, starring John Hodiak and Lizabeth Scott, produced by Hal Wallis and directed by Lewis Allen; "Dear Ruth," produced by Paul Jones and directed by William Russell and starring Joan Caulfield, William Holden and Edward Arnold; "Perils of Pauline," Sol C. Siegel's Technicolor production, directed by George Marshall and starring Betty Hutton, John Lund, Billy DeWolfe and Bill Demarest; "Blaze of Noon," with Anne Baxter, William Holden, Sterling Hayden, Sonny Tufts, William Bendix and Howard da Silva, produced by Robert Fellows and directed by John Farrow; Karl Tunberg's "The Imperfect Lady," directed by Lewis Allen with Teresa Wright, Ray Milland, Sir Cedric Hardwicke and Virginia Field; and "Variety Girl," produced by Daniel Dare and directed by George Marshall, with 36 top Paramount stars.

Branch managers attending the Toronto meeting, which was presided over by Lightstone, were P. J. Hogan of Saint John; Tom Dowbiggin of Montreal; Russell Simpson of Toronto; Syl Gunn, Winnipeg; W. O. Kelly, Calgary; and Robert Murphy, Vancouver. Salesmen Romeo Goudreau of Montreal, Bob Lightstone of Winnipeg, Ambrose Thuerer of Toronto, and Arthur Hersch of Winnipeg attended, as did Win Barron, public relations head; H. Q. Burns, ad-sales chief; and W. J. O'Neil, secretary-treasurer of the company.

Warner Bros. Profits Record Sharp Gain

Warner Brothers Pictures, Incorporated, and subsidiary companies reported a net profit for the three-month period ending November 30th, 1946, of $7,203,000 after provision of $4,400,000 for federal taxes. In the like period in 1945 the profits amounted to $4,367,000 after deduction for taxes and contingencies.

Film rentals, theatre admissions, sales, etc., after eliminating intercompany transactions, amounted to $42,636,000 in the quarter-year, as compared with $37,896,000 for the same time a year before.

Labor Contracts For Exchanges

(Continued from Page 1)

crease retroactive to January 6th, and a minimum salary, with the contract effective until September 1st, 1948.

A. W. Perry, president of Empire-Universal, and George W. Beeston, a member of the board of directors, talked terms with the union representatives, who were Ed Shields, 20th Century-Fox, business agent; Tom Sharpe, 20th Century-Fox, president; Larry Lewis, PRC, secretary; and W. P. Covert of the IATSE.

Union officials expressed themselves as pleased with the success of the negotiations and praised the understanding and co-operation given by Perry and Beeston. They are looking forward to concluding contracts with Columbia, Warner Brothers, Regal Films, 20th Century-Fox, RKO and Monogram.

The union was chartered in September, 1944, and has had one contract in effect, that one with Regal Films. Other Canadian locals are in Winnipeg, Calgary and Vancouver, where agreements for union shops were reached last year. While all are affiliated with the IATSE, the exchange locals have no national organizations of their own.

Randolph Scott Pic

Randolph Scott will star in a sequel to "Badmen's Territory" at RKO titled "Return of the Badmen."

" . . . also from Australia! It's a problem."

The Old-Timers Roundup

Take a Lead, Partner!

Pix Pioneer Pickups

At the Pioneers' food-and-funfest Ray Lewis auctioned off the prizes unclaimed at the recent ball, selling all but a lovely table lamp for a $100. Ray worked the bidding on the lamp up to $17, then bid $20 and bought it herself. The Pioneers' secretary does not ask or demand equality for her sex, she creates it.

Walter Kennedy, reduced from feature size to a short subject through dieting, was hornswoggled by that old tie-trader, Tom Daley. The Imperial's Thomas, who is being Macleaned by Bob McStay for a future issue, spent a while with the visiting Paramaritimer, Pat Hogan, finding out how all the folks were back home on the Atlantic shore.

Charlie Stephenson drew congratulations for having entered his 50th year in show business. The worth of any calling is created by the people in it and show business is as proud of Charlie as he has always been of it.

Jake Smith was there, with his usual salute working overtime. "I wish," he always says to anyone, "I had your brains." Many's the time Smithy used his bedsheet as a screen in the old days of the store show, while his kitchen was chairless, the rear supports being occupied by patrons.

On hand also was Len Bishop, who was recently awarded a wrist watch for acting as a quizzical quizee on Doc Lindsay's CKEY show. Bishop's best answer had to do with the identification (by its slogan) of a hair restorer of 60 years ago. They should have asked him to try it out.

Charlie Quick of the NFB came down from Ottawa for the doings. He's been with the government film setup for 18 years. Ours is a father-and-son business as far as the Quicks are concerned, for one of Charlie's lads is with the NFB and the other with Queensway.

If you ask me, Harry Lester, one of the skinniest guys there, won the elbow derby, he doing away with heaps of curried shrimp, oysters, chicken a la king, roast turkey, baked ham and dozens of deviously-designed erderves. To say nothing about the parfait and other desserts.

Charlie Boasberg, chief of RKO's new division, which includes Canada, was a guest and spent much time gabbing with Ben Geldsaler and Syd Samson, the latter, like Boasberg, being an ex-Buffalonian.

Those two cronies and colleagues, Al Ritchie and Jack Laver, taking it in . . . Ben Cronk doing the art work again, this time chalking up the nominees . . . Charlie Dentlebeck's swollen foot via a bout of gout didn't impair his ready smile . . . Jimmy Goode entertained well . . . Bill Brady acts as a decoy, it seems, for every year he goes through the ceremonies with the initiates. . . . Nat Taylor was away, he being in the fabulous Boca Rotan hostelry in Florida of J. Myer Schine, New York State circuit operator . . . Also in Florida is Abe Polakoff, to whom thanks of myself, Tom Daley and the Bishops for those tasty jellies.

* * *

Heard Hereabouts

Arthur Gottlieb of Film Lab and Joan Spencer were married recently . . . Charlie Doctor signalled his return to the Capitol, Vancouver, after a year away by nabbing a full page on "Till the Clouds Roll By" from a local department store and Connie Spencer of the Capitol, Hamilton, really put over a gold medal campaign on the same picture . . . Al Sedgwick of the Odeon house in St. Catharines played "The Overlanders" recently and invited any man over six-foot-four in free. That's the height of Chipps Rafferty, its star . . . Every Saturday morning Eaton's Good Deed Radio Club has a time in Pete Egan's Calgary Palace. And in Toronto the Belsize Teen-Age Club, sparked by nonteeners Ralph Wilson and Lloyd Mills, takes the air over CHUM. . . . One critic who voted in our Ten Bests added a note to say that in his opinion the best performance since talkies began was that of Gloria Swanson in "The Trespasser" . . . Jimmy Gurr, Lloyd's lad, came within one point of winning the Kiwanis piano competition for children of six and under.

We Had a Wonderful Time

A couple of us from the movie section of the professional amusement world were among the lucky ones who got seats for the first annual parade of quartets sponsored by the Toronto chapter of the SPEBSQSA—Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. You've read about them. The place was renowned Massey Hall and there were many present who admitted to each other that it was the first time they had ever been in the haunt of the long-haired makers of music. They are among those whose lives became a little emptier when the human warmth of live entertainment at practical prices vanished before the comparatively cold mechanical substitute of today. This was, for the most part, a non-teen audience.

Most of the proceeds went to the Sick Children's Hospital. Alfred Neale is president of the Toronto chapter and Chatham-born Geoffrey O'Hara leads the Manhattan unit.

Captain Mert Plunket of Dumbell fame brought on the quartets, which were made up of lads of all ages, sizes, occupations and incomes who had one thing in common—love of singing simple and sentimental melodies with others just as a listener would sing them if he could sing. They came from various places in the USA and Canada and they transformed Massey Hall into an intimate gathering in a neighbor's parlor on a Saturday night.

They sang against the background of a barber shop front, a lamp post with a dog nearby and a park bench—and without any instrumental accompaniment. Some wore gay blade costumes of several decades ago, others present-day business suits, one group came on in tuxedos and one in tails. There was even a lead dressed as a barber who tuned his partners by blowing into an empty tonic bottle. There was no scat or jive singing, nor any of those neurotic wailings and involved arrangements which nowadays are so often a pain to the ear.

They made a homey, hummy and human evening of it, with nothing sleek or slick about it—and nothing slack either—by singing the good old songs and an occasional good new one. There was less self-consciousness than in any theatre audience I have ever known and this was apparent in the community singing.

At the end of the evening the singers lined up on the stage and sang a few choruses of "Let Me Call You Sweetheart" and "Auld Lang Syne" with the audience. During this the lads from both sides of the border fraternized in their own way—by falling naturally into new quartets on the spur of the music. And, with arms around shoulders, creating harmony.

It made you realize with a pang of the heart that the natural impulses of human beings are for fraternity, simple friendship, love of being together to enjoy mutual tastes—and that such impulses have been perverted tragically for ages.

The evening was concluded with the singing of "My Country 'Tis of Thee" and "God Save the King." Then a voice was heard from the topmost location: "We don't want to go home!" Never had one voice spoken so truly for so many.

I think I know now why Bing Crosby has led American and Canadian singers for so long and will continue to do so—because his style is basically barber shop. Call him a great balladeer and a prime folklorist if you will, but his are the honeyed and honed tones of the traditional tonsorialists. If you could put four Crosbys together you would have the harmonies evolved by the latherskites and their patrons during decades of waiting for "next!"

* * *

Josh, By Gosh, Was Right!

The great American humorist of another era, Josh Billings, once wrote something which applies to this one: "Tilford Moots wuz over t' th' Henryville poor farm th' other day t' see an ole friend o' his thet used t' publish a newspaper thet pleased ever'buddy."

An Epochal Premiere

Representatives of Many Countries Saw "The Beginning or the End" At Capitol, Ottawa, Preem

THE GRAVE concern with the future of atomic energy, which is synonymous with the future of the world, and the sense of urgency for an international understanding of its uses which today occupies leaders and scientists was brought home to many by the reception of MGM's film, "The Beginning or the End." The film takes into account Canada's part in the development of the bomb which ended the war.

"The Beginning or the End" is the story of the atomic bomb and endeavors to make people aware of its terrible power and its effect on human life if used again as a weapon or warfare.

The film was premiered in the Capitol Theatre, Ottawa, for the leading luminaries of Canada's capital city, who had been invited by the president and members of the Atomic Energy Control Board. The CBC network carried a report of the premiere over its network following its regular 10 o'clock newscast, in which the commentator advised the listeners that "if they wanted to have descendants they should make sure of seeing the picture." Other screenings were held for members of the clergy of all denominations and educational leaders. The picture was used as the subject of sermons and church bulletins carried news of it. An essay contest is being held in the schools on the subject: "Atomic Energy—a Blight or a Blessing?"

The Ottawa Journal, in an editorial, said:

"There is no mistaking the picture's message that with faith and determination this newfound force can be used for humanity's progress and not its annihilation. Conviction in itself will not bring about a millenium, but without it we will be defeated by our own fears. The realization cannot be left to the scientists alone; whether we like it or not, the atom will be everybody's business.

"The makers of 'The Beginning or the End' have created a timely and effective presentation of a world problem affecting every one of us. We need the reminder."

Premier King was unavoidably absent from the showing but members of his cabinet and diplomats from other countries were among those who came. These included the Hon. C. D. Howe, minister of reconstruction and supply and the first Canadian to learn the atomic secret; the Hon. Brooke Claxton, defence minister, who represented Mr. King; the Hon. Ray Atherton, ambassador of the United States; and the Hon. Sir Alexander Clutterbuck, high commissioner for Great Britain and Northern Ireland.

At the Ottawa premiere of MGM's "The Beginning or the End" were—from the left—Dr. C. J. Mackenzie, president of the National Research Council, and Mrs. Mackenzie; Sir Alexander Clutterbuck, high commissioner for the United Kingdom and Northern Ireland, and Mrs. Clutterbuck; the Hon. Ray Atherton, USA ambassador to Canada, and Mrs. Atherton.

Also prominent among the guests were Lt. Gen. C. Foulkes, chief of Canada's general staff; Air Marshall Robert Leckie; and Dr. C. J. Mackenzie, president of the national research council, and other scientists engaged in atomic energy research.

"Those who will see the film," wrote Mr. Howe, who is played in it by Damian O'Flynn, "will come away with a better understanding of the terrors of the atomic bomb and the vast potential power of atomic energy for peaceful purposes." His letter was one of a number addressed to MGM or Ray Tubman, manager of the Capitol Theatre.

"I thing everybody everywhere should see the film and realize from it the revolutionary impact on all our lives of the atomic discoveries," wrote Ross McLean, head of the National Film Board, to Dewey Bloom, public relations officer of Regal Films, which company is handling it here.

OFFICE OF THE MAYOR
OTTAWA
CANADA

STANLEY LEWIS, O.B.E., L.L.D
MAYOR

21st February, 1947.

Dear Mr. Tubman:

In recognition of the importance to the future of Canada of atomic energy, and of the contributions to its development by Canadian scientists of the National Research Council, and recognizing the need for a greater public awareness of its potentialities for good or evil, for greater happiness and prosperity for mankind, or for unparalleled disaster, I am glad to commend to the people of Ottawa and vicinity the Metro-Goldwyn-Mayer motion picture "THE BEGINNING OR THE END" which is now being shown at the Capitol Theatre.

This picture is gripping entertainment telling the dramatic story of man's conquest of atomic power. The more people who see it, the less chance there will be of another war. It should be seen by every citizen of Canada.

Sincerely yours,

J. H. Lewis
Mayor.

Ray Tubman, Esq.,
Capitol Theatre,
OTTAWA.

In his letter G. M. Jarvis of the Atomic Energy Control Board wrote that "It seems to me that all those responsible for the production are to be congratulated not only on a most dramatic and technically effective film, but also for having performed a definite public service."

Many other letters were received, including one from the mayor of Ottawa.

'Keeper Of The Bees'

Michael Duane will have the male lead in Columbia's "Keeper of the Bees."

Protests Against High US Content

(Continued from Page 1)

to "selling the United States to us at the expense of our own nationality," he wrote recently in his daily column, "Rambling With Roly." His column was provoked by a recent March of Time issue which dealt with world famine and implied that the USA was alone saving the rest of the world from starvation. Canada, according to Greek officials, was the chief contributor to the salvation of the people of that country from starvation and the Dominion has sent food everywhere.

"Mind you," Young wrote, "I am not blaming the Americans for tooting their own horn, and I believe that in the majority of cases their claims are usually right. It is not what they say, but what is left unsaid that worries me." Continued showing of such films "is undermining our national consciousness."

He concludes:

"Personally, I would advocate the exclusion of such documentary films, or a complete re-editing before they are shown on Canadian screens. This is not meant in any unfriendly spirit, and I hope another batch of readers will not write in scathingly denouncing me as being anti-American. I'm not. I'm just being pro-Canadian.

"It was necessary in the past to put on a quota of Canadian news for newsreels, and since that time the newsreel companies have seen the writing on the wall and are now sending us Canadian editions. It's high time that March of Time, Today and Tomorrow, and other such documentary producers were required to do the same thing. And just to make sure they do, it's about time that Canadian theatres stopped selling Canada short."

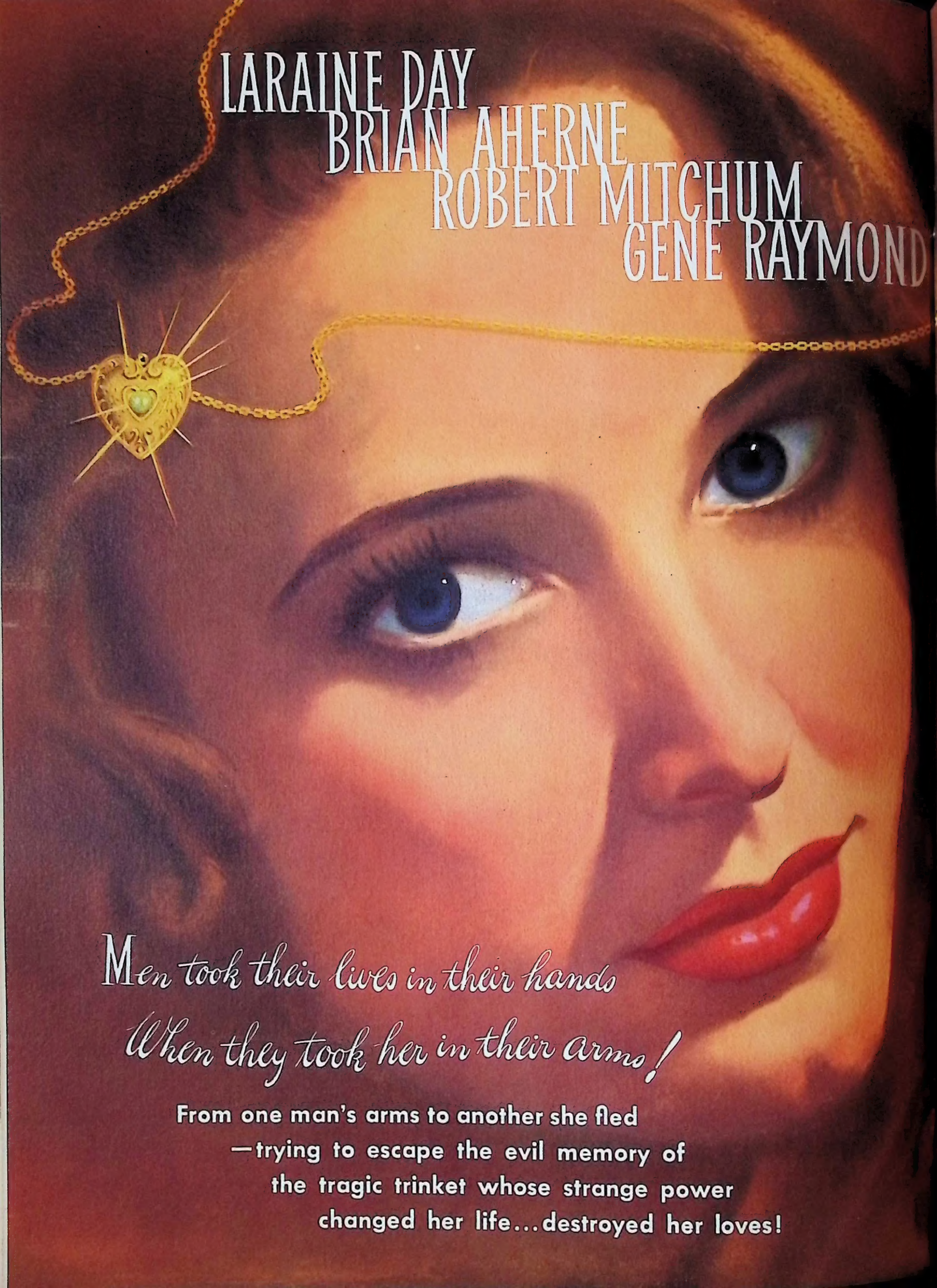
THE LOCKET
...CHAINED
A WOMAN TO
A TERRIFYING
PAST...

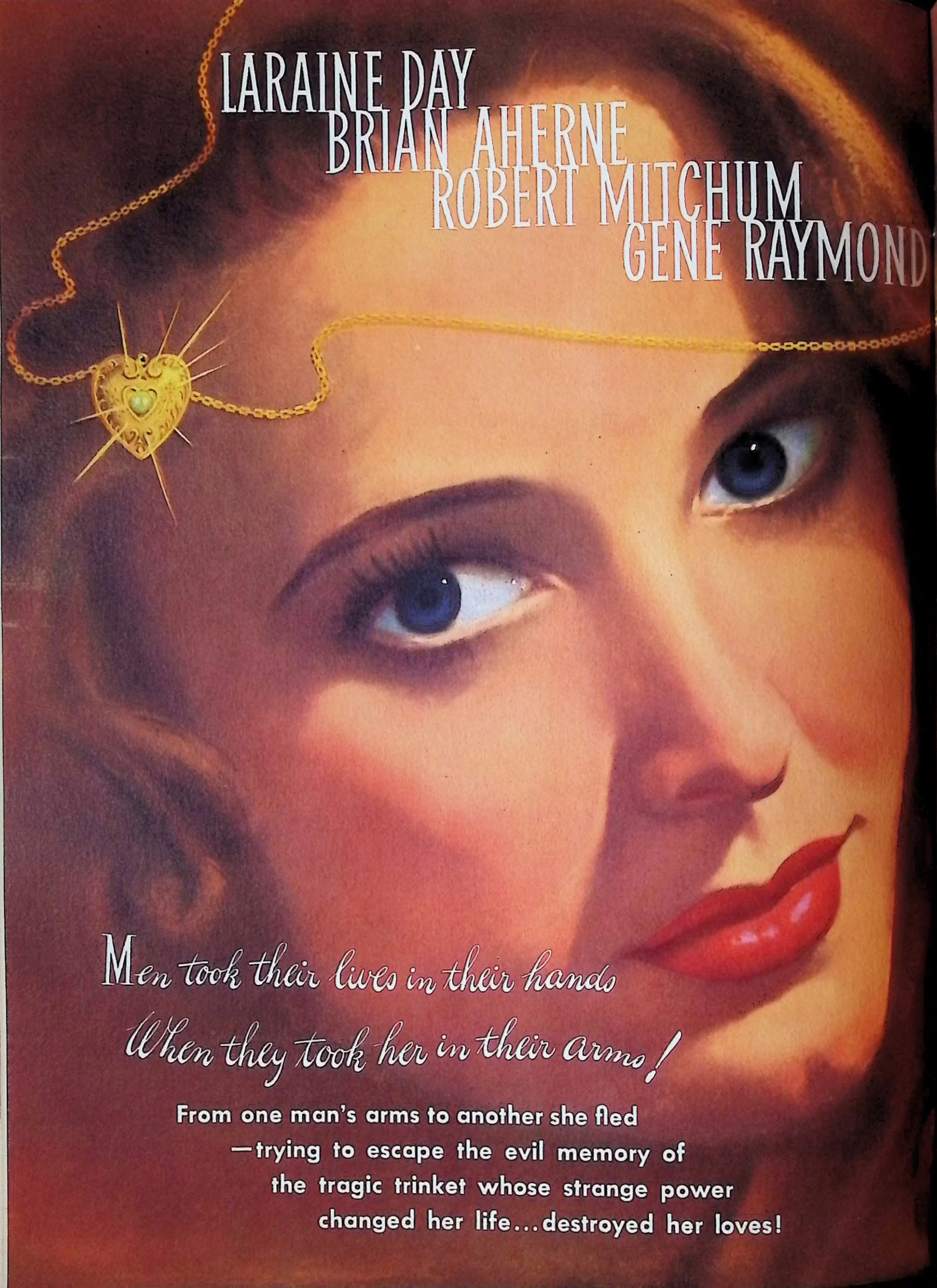
THE LOCKET
...DROVE
HER TO
RUIN ANY
MAN SHE
DARED TO
LOVE...

THE LOCKET
...PLUNGED HER
INTO THE MOST
STORMY LIFE
A WOMAN EVER
HAD!

RKO
PRESENTS

The Locket


LARAINE DAY
BRIAN AHERNE
ROBERT MITCHUM
GENE RAYMOND
Men took their lives in their hands
When they took her in their arms!
From one man's arms to another she fled
—trying to escape the evil memory of
the tragic trinket whose strange power
changed her life...destroyed her loves!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reached through full schedule that includes pages in all the leading weeklies and monthlies, plus four-color ads in the Magazine Sections or Supplements of 75 leading Sunday newspapers.

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AMERICAN WEEKLY, PARADE,
THIS WEEK, INDEPENDENT
SUPPLEMENTS,

THE PICK OF THE PICTURES

Canadian Film Weekly

REVIEWS INFORMATION RATINGS

Vol. 12, No. 11 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Black Beauty

with Mona Freeman, Richard Denning, Evelyn Ankers

20th-Fox 74 Mins.

SCREEN VERSION OF SEWELL CLASSIC IS ENTERTAINMENT OF SPECIAL INTEREST TO FAMILY AUDIENCES.

The simplicity and unaffectedness with which the Anna Sewell classic has been brought to the screen are important considerations in judging the attitude of the film-going public toward the film, produced by Edward L. Alperson's Alson Productions.

Although the story of "Black Beauty" falls into a familiar groove in its screen form, it cannot be denied that it possesses human qualities that will win it immediate acceptance by the family patronage. There is about the picture an air of tenderness that will strike a spark especially in the feminine heart.

Not the least factor to be considered in gauging the boxoffice value of the film is the reputation enjoyed by the Sewell book. An enthusiastic reception on the part of the young is to be expected.

Directed unassumingly by Max Nosseck, the film doesn't strain to impress an audience. It tells its story quietly with as little fanfare as possible.

While a number of pictures dealing with the same theme have somewhat taken the edge off "Black Beauty," the film still is capable of commanding the attention of the average individual, especially if he has a warm spot in his heart for animals.

This is the story of an English girl's attachment for one of her father's horses. She brings up the animal to be her particular pride and joy. It is a sad day when the horse is taken ill, but the sun shines again for the girl when the animal is restored to health.

Worked into the script is a romance between the girl (Mona Freeman) and an American visitor in England (Richard Denning). An obstacle that has to be removed is Evelyn Ankers, who also has her eye on the lad.

CAST: Mona Freeman, Richard Denning, Evelyn Ankers, Charles Evans, J. M. Kerrigan, Moyna Macgill, Terry Kilburn, Thomas P. Dillon.

CREDITS: Producer, Edward L. Alperson; Associate Producer, Zion Myers; Director, Max Nosseck; Screenplay, Lillie Hayward, Agnes Christine Johnston: Based on novel by Anna Sewell.

DIRECTION, So-So. PHOTOGRAPHY, Okay.

The Return of Monte Cristo

with Louis Hayward, Barbara Britton

Columbia 91 Mins.

IMPRESSIVE, ENTERTAINING HISTORICAL STORY HAS NOVEL TWISTS AND STORY INVENTION.

With characters, settings and names stemming from the original works by Dumas, Producer Grant Whytock has fashioned in this "Return" a clever job stemming from the past adventures and experiences of his most notable creation.

The plot moves the players from Paris to Marseilles, then to Devil's Island and once again back to France. Hayward is very effective as the nephew of the last Count of Monte Cristo and Miss Britton as a tool in the hands of a collection of unscrupulous bankers, policemen and assorted connivers who use her and a forged collection of papers to secure the treasure.

Almost at once a romance develops between Hayward and Miss Britton but it is soon broken off when the truth about the fraud is brought to light. Hayward is slugged and fake identity papers making him out a criminal are planted on his person. Immediately he is sent to Cayenne. There he meets Steven Geray, an actor, who steers him from suicidal mania to eventual escape. Once back in Marseilles they hide out in an empty theatre and, with costumes and disguises, play havoc with their prey.

This latter part is a field day for the players and they utilize the theatre and its facilities for some fine effects. Sometimes this is slightly on the overdone side but generally it strikes a novel note and evolves as gay interplay between the two factions. In good time Hayward comes into his inheritance. The awkward but latent romance with Miss Britton is solidified and the guilty parties are brought to bay in a stirring scene in the theatre which is presumed empty. In the darkened house, listening to the ravings of George Macready, the citizenry are assembled. The lights go up and the case is closed.

CAST: Louis Hayward, Barbara Britton, George Macready, Una O'Connor, Henry Stephenson, Steven Geray, Ray Collins, Ludwig Donath, Ivan Triesaut.

CREDITS: Producer, Grant Whytock; Director, Henry Levin; Original story, Curt Siodmak, Arnold Phillips; Screenplay, George Bruce, Alfred Neumann; Cameraman, Charles Lawton, Jr.

DIRECTION, Very Good. PHOTOGRAPHY, Fine.

The Secret Heart

with Claudette Colbert, Walter Pidgeon

MGM 97 Mins.

ENGROSSING STORY OF YOUNG, NEUROTIC GIRL WITH FATHER COMPLEX; GOOD NAME VALUES IN CAST.

The main battery of players in "The Secret Heart" has audience-marquee value. In addition to Miss Colbert and Pidgeon, there's also June Allyson and Lionel Barrymore. The supporting cast is familiar enough and render skillfully in their various roles.

This is a good woman's picture. It is an excursion into psychiatry that traces the case history of a young girl, Miss Allyson, from initial juvenile impress of her father, to whom she was extremely devoted, to the mental fog she enters following his death. She grows to young womanhood, raised by her stepmother, Miss Colbert. Barrymore is the medico, and it is on his advice and recommendation that an attempt is made to bring her out of her brooding depression.

Pidgeon is an old friend of the family who has been carrying the torch for Miss Colbert for 10 years. After this period he resumes his wooing. The main action takes place on a New England farm, the deluxe, station wagon variety, within commuting distance of New York.

Miss Allyson meets Pidgeon and she learns he was an intimate of her dead parent. She begins to show some life and mixes with the boys. But always with an eye on Pidgeon. She develops a romance, a one-sided affair, Pidgeon and Miss Colbert have been dallying and he is about to pop the question when it is starkly revealed that Miss Allyson has been presented the naked truth. It looks as if she will attempt suicide. The remedy hovers on the brink of tragedy. Cured of her fixation, Miss Allyson resumes her schooling and finds a lover in Marshall Thompson while Colbert and Pidgeon marry.

The tale is given fine production by Edwin H. Knopf and Robert Z. Leonard's direction injects the right tones at the proper places.

CAST: Claudette Colbert, Walter Pidgeon, June Allyson, Lionel Barrymore, Robert Sterling, Marshall Thompson, Elizabeth Patterson.

CREDITS: Producer, Edwin H. Knopf; Director, Robert Z. Leonard; Cameraman, George Folsey.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Song of Scheherazade

with Yvonne de Carlo, Jean Pierre Aumont

Universal 106 Mins.

EXOTICALLY HANDLED TECHNICOLOR SPECTACLE COMBINES MUSIC, BIOGRAPHY, ROMANCE FOR MUCH EYE-APPEAL; CAN BE HANDSOMELY EXPLOITED TO TOP BIZ.

Musical content of this number is highly popular stuff, played repeatedly in various media, Rimsky-Korsakoff wrote colorful, exotic and spectacular ballets, tone poems and the like. Oriental and Near Eastern settings figured prominently. Hence, this story is set in Morocco.

Reputedly based on an incident in the composer's naval career, the story is a lightweight affair devoting much detailing to his creative talents. At the drop of a note he whips out his pen and knocks off a number. Before he is quite through the sound track is giving a splendid rendition.

Little has been overlooked in romance, spectacle, color, the Russian Navy of the mid-19th century and the international settlement of a Moroccan town exemplified by Eve Arden. She's rather comical as mother to Yvonne de Carlo. They're broke. Miss de Carlo maintains a grand establishment via dancing in an Arab nitery.

Jean Pierre Aumont is the composer. Midshipman on a Russian man-of-war, he meets the girl and the story generates a romance. From this meeting comes the suite of the title. Later comes "Bumblebee," "Hymn to the Sun," "Spanish Caprice" and the like.

What constitutes the remainder of the plot involves Brian Donlevy, as the commander, Charles Kullman, Met. singer; Richard Lane, Philip Reed, John Qualen and dozens in support. Donlevy is a sketch by himself, a chainsmoking, barechested character. He skips through the piece in a tongue-in-cheek performance.

The Moroccan interlude offers Miss de Carlo in dances, Kullman sings, Aumont and Reed in a whip brawl and a half dozen other gimmicks all of which contribute their bit to evaluation of the film in the entertainment sense.

CAST: Yvonne de Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane.

CREDITS: Producer, Edward Kaufman; Director-screenplay, Walter Reisch; Cameramen, Hal Mohr, William V. Skall.

DIRECTION, Good. PHOTOGRAPHY, Good.

Drive-In Project Dropped By B&F

(Continued from Page 1)

will be ready in the Spring. In Toronto work has started on the site of the 1,200-seat project at Bloor and Main for Odeon Theatres.

While B & F Theatres, Toronto, has abandoned plans for a drive-in theatre near Toronto, blueprints are completed for its 1,000-seat house on Donlands Avenue, near O'Connor Drive, Toronto, and tenders will be called in a few weeks.

Negotiations are being carried on by Horace Boiven, the mayor of Granby, Quebec, for the establishment of a studio there by French motion picture interests.

Tenders will be called shortly for the construction of Dundas Square Cinema's 1,200-seater, a $150,000 structure to be built at the northeast corner of Yonge Street and Dundas Square, Toronto. Tenders are being received for United Century Theatres project in Brampton, Ontario. Both will be 20th Century Theatres' operations and Kaplan & Sprachman, Toronto, are the architects in each case.

An enquiry of M. J. Coldwell in the House of Commons about the plans of Theatre Holding Corporation to build in Smith's Falls, Ontario, was answered by R. W. Mayhew, parliamentary assistant to the minister of finance.

The Amusement Tax

(Continued from Page 1)

We are strongly opposed to increased amusement taxes, for all such taxes are discriminatory and punitive in their effect. What such taxation says is: "Anybody who has the price of a ticket to a place of amusement will pay for his wickedness in desiring amusement by means of an extra tax, the benefit of which will be felt by the whole community, including those who are too sane and sober to desire amusement." If anyone questions the logic of this reasoning let him consider that many buildings and institutions which are engaged in good works are excused from taxation; what is the implication when a business is exposed to extra taxation?

* * *

Governments like amusement taxes because they are easy to collect. But it is unjust that any particular section of the population—even such a large section as that which frequents places of amusement—should suffer a tax which does not apply to all citizens. And it is a fact, also, that a provincial amusement tax would press hardly upon great numbers of people whose incomes are not large, and who have a right to their weekly movie, or sports contest, or whatever it may be. In a time of housing shortage, when many homes are miserably overcrowded and uninviting, a tax which would increase the expense of an occasional treat would be a hardship. We think that the Provincial Government has too much political sagacity to pay any attention to the recommendation from the Toronto City Council.

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of the

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Ten Best Boxoffice Films

and the

Ten Best Canadian Boxoffice Stars

OF 1946

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Ralph Clark Now PRC Sales Mgr.

(Continued from Page 1)

since 1945 vice-president and assistant general sales manager, who has been named president of Pictorial Films, Inc., Pathe Industries' 16 mm. distributing outlet.

Clark, who joined PRC on March 3rd, succeeded Wolfe Cohen as manager of the Canadian district of Warner Brothers in October, 1944, following the latter's promotion to the international department of the company. In April, 1945, Clark was called back to home office in New York in an executive capacity and was replaced by Haskell M. Masters.

In making public Clark's appointment Thomas stated: "We are indeed fortunate to be able to get Ralph Clark on our team. With the increase in the number of problems connected with production, more and more of my time has been required on the West Coast. Ralph Clark will be able to assume the responsibility for sales and exchange operations for our company and to relieve me of a great many of the burdens of the distribution end of our business."

He entered the motion picture industry with the Turner and Dahnken Circuit in California in 1917, becoming general manager and representing the circuit's interest in First National. Leaving that post in 1921, he operated his own theatres in New York and New Jersey until 1927, when he joined Warner Bros. as general sales manager for the Far East, Australia and New Zealand. With the outbreak of war, Clark returned to the USA as a member of the Warner domestic sales organization in Ben Kalmenson's "sales cabinet." After a while in Canada he joined International Pictures in 1945.

Alan Ladd's Next

Paramount's "Whispering Smith" is Alan Ladd's next film.

New Haven Petitions For Variety Charter

A group of men in the amusement business in New Haven, Connecticut, have filed a petition with the National Tent of the Variety Clubs International for a charter.

All existing tents in the organization, including the one in Toronto, are now voting on the application, with early returns appearing to be unanimously in favor.

Arrangements have been made by the New Haven showmen to occupy club rooms in the Taft Hotel, the accepted meeting place for everyone in the industry.

HARRY C. PAGE
Who has been appointed manager of the Vancouver branch of Monogram Pictures of Canada, Limited.

Jolley Speaks Before Two Organizations

Arch. H. Jolley, executive-secretary of the Motion Picture Theatres Association of Ontario, was recently guest speaker at a meeting of the Rotary Club in Blenheim, Ontario, and at a luncheon gathering of the Canadian Progress Club in Toronto.

Troke, Ross With Maynard Company

Luke Troke and Jack Ross are active in the trade in behalf of Paul Maynard's enterprises. Troke is representing the Maynard Distributing Company in the film field and Ross is now warehouse supervisor for Manley Popcorn machines.

Nine German Films Planned In 1947

Erich Pommer, film control officer for the military government in the USA zone of Germany, recently stated that the war-shattered German picture industry will start a comeback with nine scheduled productions this year.

Start of filming on the first picture, "Berlin," was set for March 1, according to Pommer, who was one of the top German producers until the advent of the Nazis in 1933, when he left for Hollywood.

Keith Wilson Joins Odeon In Brampton

Keith Wilson, formerly manager of the Regah, Hagersville, for Foto-Nite, has succeeded Jack Campbell as manager of the Odeon house in Brampton, Ontario. Campbell resigned to take charge of advertising and circulation for the Peel Gazette.

20th-Fox To Offer Variety Of Pix

Twentieth Century-Fox' program of 20 pictures for 1947, requiring the heaviest production budget in the history of the company, will follow the company's established policy of producing best-sellers, outdoor pictures in color, musicals in Technicolor and the realistic type of picture after the manner of "The House on 92nd Street," "13 Rue Madeleine" and "Boomerang," Spyros P. Skouras, president, told delegates to the company's first post war sales conference at the Hotel Astor in New York recently. Each picture on this year's program will be produced with top boxoffice stars in proven subjects that will be intelligibly written, directed and produced for maximum entertainment value, he pointed out.

With such a production policy aimed at only top draw pictures, Skouras emphasized the importance of extended playing time in all theatres in order to get a boxoffice return commensurate with the high quality of the product. Skouras, who returned last week from studio conferences with Darryl F. Zanuck and Joseph M. Schenck, revealed that the company had the greatest number of best-seller literary properties in the history of the company, naming among these such as "The Black Rose," "Forever Amber," "The Snake Pit," "Captain From Castile," "Brittania Mews," "The Dark Wood," "Scudda Hoo, Scudda Hay!" "Gentleman's Agreement," "Not So Long Ago" and the most recent "Lydia Bailey."

"We will also continue the policy of producing out-door pictures in color which has proven so successful with such pictures as 'Flicka' and 'Thunderhead'," Skouras said. In this category will be "Bob, Son of Battle," and "Green Grass of Wyoming," Mary O'Hara's best-seller.

The technique of producing factual dramas at the actual locations of the happenings in the story, which 20th Century-Fox introduced with "The House on 92nd Street," Skouras pointed out, will be used for such productions as "Boomerang," "Call Northside 777," a Chicago story that will be filmed in the Windy City, and "The Kiss of Death." written by a former New York district attorney, in which actual locations in Manhattan will be used.

Among other pictures which Skouras outlined for the assembled sales managers were "Carnival in Costa Rica," "The Brasher Doubloon," "Homestretch," "The Ghost and Mrs. Muir," "Miracles on 34th Street," "Moss Rose," "Nightmare Alley," "I Wonder Who's Kissing Her Now," "The Foxes of Harrow," "Mother Wore Tights," "Forever Amber" and "Captain From Castile." He called special attention to the fact that seven of the 20 pictures on the year's program would be produced in Technicolor.

Sydney Samson, manager of the Canadian district, was one of the 12 sales managers present, although William C. Gehring, central division sales manager, who is extremely popular in Canada, was absent. Gehring is convalescing from an operation at the Mayo Clinic in Rochester, Minn. Speakers during the three days of meetings had among them Tom J. Connors, vice-president in charge of distribution, who presided; William J. Kupper, general sales manager; Herman Wobber, Harry Balance and Andrew W. Smith, divisional sales managers; Donald A. Henderson, treasurer; and Charles Schlaifer, director of advertising and publicity.

Schlaifer outlined the company's plans to back up every release with a maximum of advertising, exploitation and publicity and Wobber discussed the reissue of "Alexander's Ragtime Band" as a top attraction.

FPCC Dividend

As in the previous quarter, Famous Players Canadian Corporation has declared an extra five cent dividend on top of the regular one of 20 cents, payable March 22 to shareholders of record March 8.

Stars Cast In Film

Nan Leslie and Steve Brodie have been cast in RKO's "Heading for Hollywood," which already has Leon Errol in a top role.

WB's 'Forty-Niner' Set For Technicolor

Plans have been completed and camera work has started on Warner Brothers' "The Forty-Niner," historical spectacle of early days in California, to be filmed in Technicolor with Errol Flynn in the leading role. Robert Buckner will produce the picture.

For the role of the fabulous Lola Montez, the studio conducted a wide intensive search to find a new feminine star. Most of the picture will be shot on location in historic locales of the gold rush days.

OSCAR R. HANSON
Elected national president of the Canadian Picture Pioneers at the annual meeting in Toronto.

Ask Alteration In One-Man Suites

(Continued from Page 1)

The following conditions are required where necessary:

1. Projection suites must be of fireproof construction throughout.

2. Projectors shall be of the enclosed type, equipped with rear shutters and changeovers.

3. The rewind room shall be located at the right and immediately adjacent to the projection room proper. Observation ports are required to the screen and operating projectors. The rewind room is to be equipped with an insulated sectional film cabinet and approved film splicer.

4. Toilet facilities are to be provided, including a basin, and so located that the projectionist may view the operating or open side of the projectors.

AMPA Dinner-Dance Slated For April 23

The Associated Motion Picture Advertisers will hold their 30th anniversary dinner-dance salute to the leaders of the motion picture industry on April 23rd, at the Hotel Astor in New York. Phil Williams, AMPA vice-president, and Arnold Stoltz, AMPA treasurer, are co-chairmen of the affair.

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